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the Deity" by ALFRED, and thousands of people who read his book are likely to take him at his word. Yet it would scarcely seem that RUSKIN obtained his translation at second-hand. It is not identical with a rendering of part of the prayer by THOMAS HUGHES, in his 'Alfred the Great,' ch. 16, nor is it the same as the version in the Jubilee Edition of ALFRED's works. Besides, in both these places the original authorship of the prayer is clearly recognized, though HUGHES refers it to his "adaptation from St. AUGUSTINE's 'Blossom Gatherings,'" instead of from the 'Soliloquies,' thus showing a confusion of thought with respect to the two titles. But if RUSKIN did make the translation himself, he has not always seized upon the meaning of the original. It so happens that two of his inexact renderings are at points to which he has called special attention by comments. The first is after the words "exhorteth us that we become Thine," which is not what AUGUSTINE says, and just as little what ALFRED says: "ús mannað þæt wē tō þē becumen." The second is: "But Thee alone I love." Here RUSKIN takes pains to explain that the *but* does not carry one of its two natural meanings. This explanation, however, might have been spared, had he observed that the *but* is by no means the necessary translation of either the Latin or the Old English. The Latin has *jam*; the Old English runs: "þē ānne ic lufige sōðlice ofer æalle oðre þing."

Is it not a pity to spoil such effective rhetoric, and mar so telling an illustration? Perhaps; but there is a 'pity of it' on the other side, too, and it is one which will not have escaped the attentive reader of this note.

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ALFRED'S "PRAYER-MEN, WAR-MEN, AND WORK-MEN."

IN ALFRED's translation of 'Boethius,' chap. 17, occurs this sentence regarding a king: "He sceal habban gebedmen, and fyrdmen, and weorcmen." I think I have discovered that ALFRED must have had a Latin original for the three nouns, other than the seventh prose of the second book, which he

was nominally translating. The sentence occurs in the midst of a passage which has been regarded as among the most original in ALFRED's works, and perhaps there is no reason to doubt that, on the whole, it is so. But the "gebedmen, and fyrdmen, and weorcmen" must, I am convinced, translate the plurals of *orator*, *bellator*, and *laborator*, or their equivalents. The reason for this conclusion may briefly be shown. It is found in a comparison with two passages, one from ÆLFRIC 'On the New Testament,' or rather from a paragraph appended to that piece (L'ISLE, 'A Saxon Treatise,' pp. 40-41):

"Witan sceoldon sméagan mid wíslícum geþeahhte, þonne on mancinne tō micel yfel bið, hwílc ðæra steledda þæs cinestōles wære tōbrocen, and bētan ðone sōna. Se cinestōl stynt on þisum prīm stelum: laboratores, bellatores, oratores. Laboratores sind yrðlingas and æhtemen, tō þām ānum betēhte, þe hig ús bigleofan tiliad. Oratores syndon þe ús ðingiað tō Gode, and cristendōm fyrðriad on cristenum folcum on Godes þéowdōm tō ðām gástlican gewinne, tō þām ānum betēhte ús eallum tō pearfe. Bellatores sindon þe úre burga healdað and eac úrum eard wið þone sigendne here, feohende mid wēmmum, swá swá Paulus sáde, se þéoda lárēow, on his lárēowdōme: Non sine causa portat miles gladium, et cetera; 'Ne byrð ná se cniht bútan intingan his swurd.' Hē ys Godes þēn þē sylfum tō pearfe on ðām yfelum wyrcendum tō wræce gesett. On þisum prīm stelum stynt se cynestōl, and gif ān bið forud, he fylð áðin sōna, þām oðrum stelum tō unðearfe gewiss."

The other passage is from WULFSTAN'S Fiftieth Homily in NAPIER's edition (p. 267):

"Ælc riht cynestōl stent on prým stapelum, þe fullice áriht stent: an is oratores, and oðer is laboratores, and þrydde is bellatores. Oratores syndon gebedmen, þe Gode sceolon þéowian dæges and nihtes for þæne cyngc, and for ealne þéodscipe þingian georne. Laboratores syndon weorcmen, þe tilian sceolon þæs, þe eall þéodscipe big sceal lybban. Bellatores syndon wigmēn, þe eard sculon wærian wíglíce mid wæpnum. On þysum prým stapelum sceal ælc cynestol stāndan mid rihte; and, áwácyge heora ænig, sōna se stōl scylfð; and, fulberste heora ænig, þonne hrýst se stōl nyðer, and þæt wyrð þære þéode eall tō unþearfe. Ac stalige man and strangie and trymme hī georne mid wíslícra Godes lage and mid rihtlicra woroldlage; þæt wyrð þām þéodscipe tō langsuman ræde. And sōð is þæt wē secgað, áwácyge se cristendōm, sōna scylfð se cynedōm."

Whence the riming triad is derived is not clear. From a writer of the end of the eleventh to the beginning of the twelfth century DU CANGE'S 'Glossarium' quotes as follows, s. v. *Orator*: "Baldricus lib. 3. Chron. Camerac. cap. 52: *Genus humanum ab initio trifariam divisum esse monstravit, in oratoribus, agricultoribus, pugnatoribus.*" This is interesting, but not of very much assistance. I should suspect that the sentiment in the riming form might be found in one of the Latin Fathers, perhaps in AUGUSTINE or in one of his admiring successors, like ISIDORE of Seville. Against this it may be said that *laborator* is scarcely so early, and that it may even be post-Alfredian. Upon this supposition, ALFRED'S English words may be based upon such unriming forms as those in BALDRICUS, quoted above. The use of a riming triad in *-ator* is, however, Ciceronian: *aut bellatori, aut imperatori, aut oratori* ('Tusc. Disp.' 4, 24, 53). From him the jingle may have been borrowed and modified by some well-read writer of the earlier Christian centuries.

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THE FRENCH LITERATURE OF LOUISIANA IN 1889 and 1890.

II.

THE articles which appeared in the *Comptes Rendus de l'Athénée* in 1890 are of a character more varied than in 1889. The first paper which attracts our attention is an "Etude sur Robert-Edouard Lee," by Mr. G. DOUSSAN. The author evidently studied his subject carefully, and has rendered full justice to the great Confederate chieftain. Let us be thankful to Mr. DOUSSAN for presenting to us a very interesting picture of a man whose memory is honored by every American, and who, in the opinion of many, is the most perfect character in our history since Washington.

"Le Pugilat chez les Anciens et les Modernes," by Dr. ALFRED MERCIER, gives us an account of prize-fighting among the ancients, and describes the terrible duel between Epeos and Euryalos, in the twenty-third book of the Iliad, and the combat of Dares and Entellus,

in the fifth book of the Æneid. However horrible and brutal those fights of the ancients appear to us, in spite of the beautiful verses of the greatest masters of antiquity, we must remember that they were the outcome of a civilization in which physical force and skill were of the greatest use in battle. Now, however, as the Doctor remarks, men are killed in wars at great distances, and physical strength, as exemplified by the combats described by HOMER and VIRGIL, is no longer necessary. Let boxing, therefore, be considered an hygienic exercise, and let us not adore, as did the Greeks, athletes whose brutal exhibitions are demoralising and revolting to our sense of delicacy.

Dr. MERCIER, who has made a special study of the Creole patois and who uses it with great charm in his novels, has translated several of Æsop's fables into our Louisiana patois. He gives the fables imitated by LA FONTAINE, and shows that those of Æsop translated into the naïve and sweet Creole patois are not unworthy to be compared with those of the great fabulist of the seventeenth century.

The following fables are really charming and quaint in their new garb:

COMPER RENAR.

Comper Renar entré dan ain boutic comédien, é fouillé dan tou so bitin. Li trouvé ain mask ki té joliman bien faite; li pran li dan so patte, é li di comme ça: "Ki bel latéte! main pa gagnin la cervel laddan."

CIGAL É FROUMIS.

Dan tan liver froumis tapé fé sécher grain diblé ki té umide. Ain cigal ki té bien faim mandé yé kichoge pou mangé. Froumis layé réponne: "Dan tan lété cofer vou pa serré kèke nourriture?" Mamzel Cigal di yé: "Mo té pa gagnin tan; mo té toujours apé chanté." Froumis parti rire, é di li: "Dan tan cho vou té chanté; asteur fé frette, vou dansé."

In "Paracelse" Dr. MERCIER places before us the famous and enigmatic physician, and makes him relate to us his dream while under the influence of the powerful essence discovered by him. Dolor, Aphrodité, Invidia, Avaritia, Politica, Jocosa speak to him in vain; he only heeds Pallas Athéné, who leads him to her temple, and then he converses with Vita, Fides, Novitas and Mors, and although devoted to Scientia, he receives Poesis as his